

Immaterial **Objects**

Works from the Permanent Collection of the
Whitney Museum of American Art

August 1991

"IMMATERIAL OBJECTS" FEATURED SIMULTANEOUSLY IN ALL THREE
WHITNEY BRANCH MUSEUMS IN NEW YORK CITY

The changing forms of recent American sculpture are the focus of "Immaterial Objects." Organized by curator Richard Marshall, this exhibition is drawn entirely from the Permanent Collection of the Whitney Museum of American Art. Following a national tour, "Immaterial Objects" has now been enlarged for simultaneous presentation in all three of the Whitney Museum's New York City branches and a later showing at the Stamford, Connecticut, branch.

The exhibition features works by 21 artists who, in the 1960s and 70s, sought to redefine and dematerialize the art object by shifting sculpture's traditional configuration, allowing it to incorporate language, light, architecture, video, sound, and experience. Though diverse in materials and concept, all these works are characterized by elements of modularity, temporality, variability, and a sometimes ephemeral nature, and fall into interrelated groupings that show the same concerns and related principals of construction or installation.

A Minimalist approach, as exemplified by Carl Andre, Larry Bell, Dan Flavin, Richard Serra, and James Turrell, focuses on pristine geometric form and purity of materials. Turrell was a pioneer in the use of light and space to create installations that test the illusionary nature of perception. In Shanta (1967) xenon light is projected onto a wall surface to create the semblance of surface, density, and three dimensionality.

Credited with coining "conceptualism," Sol LeWitt created a number of wall drawings in his effort to obtain distance from traditional art. Lines to Points on a Six Inch Grid (1976), like many of the works in the exhibition, is recreated for each new installation based on explicit written instructions by the artist. Conceptual attitudes are also evident in works by Mel Bochner and Jonathan Borofsky, who stress pure idea and system over physical realization.

(more)

A post-Minimal emphasis on infusing abstract objects with content and illusion is found in the sculptures of Eva Hesse, Barry Le Va, Bruce Nauman, Richard Tuttle, and Alan Saret. Nauman's Untitled (1965-66) is made up of a number of latex-soaked strips of burlap that are connected at one end. The strips remain soft and flexible and take on a different arrangement each time they are bunched on the floor.

Vito Acconci, Mary Lucier, and Dennis Oppenheim offer another aspect of immaterial object-making in works that are completely environmental and participatory, requiring the viewer to experience the sculpture rather than look at it. In Ohio at Giverny (1983), Lucier used a sequence of video monitors and sound to investigate light in landscapes and its function as an agent of mood and memory.

The work of Ree Morton, Judy Pfaff, and George Sugarman is strongly materialistic in its physical makeup, yet it attempts to lessen the mass of the object by structuring the sculpture with disparate, brightly colored, energetic forms in an open, airy configuration. Sugarman's Inscape (1964) suggests an internalized landscape in a chaotic yet calculated arrangement of painted wood forms on the floor.

"Immaterial Objects: Works from the Permanent Collection of the Whitney Museum of American Art" was presented in five American museums with funds from the National Committee of the Whitney Museum and additional support from the National Endowment for the Arts. The presentation in New York and Stamford, Connecticut, and accompanying publication and programs are funded by Champion International Corporation, The Equitable, Park Tower Realty and IBM, and Philip Morris Companies Inc.

Press Information: Steven Schlough or Beth Karp (212) 570-3633

IMMATERIAL OBJECTS

Whitney Museum of American Art, Downtown at Federal Reserve Plaza
33 Maiden Lane at Nassau Street

September 11 - November 22, 1991

Jonathan Borofsky	Bruce Nauman
Robert Irwin	Dennis Oppenheim
Barry Le Va	Judy Pfaff
Sol LeWitt	Alan Saret
Ree Morton	

Gallery talks are given Monday, Wednesday, and Friday at 12:30.

Whitney Museum of American Art at Equitable Center
787 Seventh Avenue at 52nd Street

September 10 - December 28, 1991

Vito Acconci	Richard Serra
Carl Andre	Keith Sonnier
Larry Bell	George Sugarman
Mel Bochner	James Turrell
Dan Flavin	Richard Tuttle
Eva Hesse	

Gallery talks are given weekdays at 12:30 and 2:30; Saturday at 1:00.

Whitney Museum of American Art at Philip Morris
120 Park Avenue at 42nd Street

September 14 - November 16, 1991

Mary Lucier's video installation Ohio at Giverny will be presented in the gallery.

Gallery talks are given Monday, Wednesday, and Friday at 1:00.

A videotape, Video Installations I: Mary Lucier, by Paul Tschinkel, will be shown on Fridays, September 20-November 15 at 12:30; October 11 and 18 at noon.

ARTIST GALLERY TALKS

Whitney Museum of American Art, Downtown at Federal Reserve Plaza

33 Maiden Lane at Nassau Street

Public Information: (212) 943-5655

Thursday at 12:30

October 10 Dennis Oppenheim

October 17 Judy Pfaff

Whitney Museum of American Art at Equitable Center

787 Seventh Avenue at 52nd Street

Public Information: (212) 554-1113

Thursday at 6:00

September 19 Mel Bochner

October 24 George Sugarman

October 31 Keith Sonnier

Whitney Museum of American Art at Philip Morris

120 Park Avenue at 42nd Street

Public Information: (212) 878-2550

Tuesday at 6:30

October 15 John G. Hanhardt, curator, film and video

October 22 Mary Lucier

Admission is free. Program is subject to change.

PUBLICATIONS

Immaterial Objects by Richard Marshall. 144 pages, 65 illustrations, 17 in color. Foreword by David A. Ross. Introductory essay by Richard Marshall. The catalogue includes installation instructions for works in the exhibition. This publication is a revised and expanded version of the original catalogue. Paper \$10.00.

A free brochure with an essay by Richard Marshall and a list of works in "Immaterial Objects: Works from the Permanent Collection of the Whitney Museum of American Art" will be available at each of the branch museums.

WORKS IN THE EXHIBITION

All works are from the Permanent Collection of the Whitney Museum of American Art. Dimensions are in inches; height precedes width precedes depth.

Whitney Museum of American Art, Downtown at Federal Reserve Plaza

Jonathan Borofsky (b. 1942)

Running People at 2,616,216, 1979

Latex paint on wall, dimensions variable

Purchase, with funds from the Painting and Sculpture Committee 84.43

Robert Irwin (b. 1928)

No Title, 1966-67

Acrylic on aluminum with four electric lights, 48 diameter x 13 deep

Purchase, with funds from the Howard and Jean Lipman Foundation, Inc. 68.42

Barry Le Va (b. 1941)

Continuous and Related Activities: Discontinued by the Act of Dropping, 1967, (reconstructed 1990)

Felt and plate glass, dimensions variable

Purchase, with funds from the Painting and Sculpture Committee 90.8a-b

Sol LeWitt (b. 1928)

Lines to Points on a Six Inch Grid. 1st wall: 24 lines from the center; 2nd wall: 12 lines from the midpoint of each of the sides; 3rd wall: 12 lines from each corner; 4th wall: 24 lines from the center, 12 lines from the midpoint of each of the sides, 12 lines from each corner, 1976

White crayon lines and black pencil grid on black walls, dimensions variable

Purchase, with funds from the Gilman Foundation, Inc. 78.1.1-4

Ree Morton (1936-1977)

Signs of Love, 1976

Mixed media, dimensions variable

Gift of the Ree Morton Estate 90.2a-ii

Bruce Nauman (b. 1941)

Untitled, 1965-66

Latex on burlap, 20 x 65 x 40 (variable)

Gift of Mr. and Mrs. Peter M. Brant 76.43

Dennis Oppenheim (b. 1938)

Lecture #1, 1976-83

Wood and aluminum mannequin with felt suit, steel lectern with brass lamp, forty-eight wood chairs, and stereo recording: mannequin, 29 1/2 x 13 x 13; lectern, 23 1/2 x 15 x 21; chairs, 17 1/2 x 7 3/4 x 7 3/4 each

Gift of Professor Donald Wall 83.38a-xx

Judy Pfaff (b. 1946)

Supermercado, 1986

Painted wood and metal, twenty-five units, 100 1/2 x 163 3/4 x 50 overall

Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, and the Sondra and Charles Gilman, Jr. Foundation, Inc.

86.34a-y

Alan Saret (b. 1944)

True Jungle: Canopy Forest, 1968

Painted wire, 108 x 216 x 48 (variable)

Purchase, with funds from the Howard and Jean Lipman Foundation, Inc. 69.7

Whitney Museum of American Art at Equitable Center

Vito Acconci (b. 1940)

False Center for L.A. (or The New York Address), 1978-79

Painted wood construction, speakers, amplifier, quadrophonic tape deck, and mushroom lamp, 96 1/2 x 49 3/4 x 49 3/4

Purchase, with funds from the Gilman Paper Company and the National Endowment for the Arts 79.32

Carl Andre (b. 1935)

Twenty-Ninth Copper Cardinal, 1975

Twenty-nine copper plates, 3/16 x 20 x 20 each, 3/16 x 20 x 580 overall

Purchase, with funds from the Gilman Foundation, Inc., and the National Endowment for the Arts 75.55

Larry Bell (b. 1939)

Untitled, 1970

Glass with plexiglass brackets, 3/8 x 120 x 2

Gift of The Pace Gallery 72.83

Mel Bochner (b. 1940)

Ten to 10, 1972

Stones, 120 diameter

Purchase, with funds from the Gilman Foundation, Inc. 77.28

Dan Flavin (b. 1933)

Untitled (for Robert, with fond regards), 1977

Pink, yellow, and red fluorescent lights, 96 x 96 across the corner

Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, the Howard and Jean Lipman Foundation, Inc., by exchange, and gift of Peter M. Brant, by exchange 78.57

Eva Hesse (1936-1970)

Untitled (Rope Piece), 1970

Latex over rope, string, and wire, dimensions variable

Purchase, with funds from Eli and Edythe L. Broad, the Mrs. Percy Uris Purchase Fund, and the Painting and Sculpture Committee 88.17a-b

Richard Serra (b. 1939)

Left Corner Rectangles, 1979

Oil paintstick on linen, two parts, 147 x 107 each

50th Anniversary Gift of the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, and the Gilman Foundation, Inc. 80.2

Keith Sonnier (b. 1941)

Ba-O-Ba, Number 3, 1969

Glass and neon with transformer, 81 1/4 x 122 3/4 x 24

Purchase, with funds from the Howard and Jean Lipman Foundation, Inc. 69.126

George Sugarman (b. 1912)

Inscape, 1964

Painted wood, 28 x 158 x 115 (variable)

Purchase, with funds from the Painting and Sculpture Committee 86.10a-i

James Turrell (b. 1943)

Shanta, 1967

Xenon light projection, dimensions variable

Gift of Philip Johnson 81.29

Richard Tuttle (b. 1941)

Grey Extended Seven, 1967

Dyed canvas, 48 1/2 x 59 1/2

Purchase, with funds from the Simon Foundation, Inc., and the National Endowment for the Arts 75.7

Whitney Museum of American Art at Philip Morris

Mary Lucier (b.1944)

Ohio at Giverny, 1983

Video installation: two videotapes, color, sound, 18 1/2 minutes; seven monitors, progressing in size from left to right, 13 inches, 15 inches, 15 inches, 17 inches, 19 inches, 21 inches, 21 inches; and a synchronous starter, 97 x 268 x 198 overall (variable)

Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, and Mrs. Rudolph B. Schulhof 83.35a-j

BRANCH MUSEUMS

The Whitney Museum operates four branch museums; each presents five exhibitions a year, drawn both from the Museum's Permanent Collection and from outside loans. The branches have education programs that include school tours, gallery talks, performances and lectures. Admission is free.

Whitney Museum of American Art, Downtown at Federal Reserve Plaza

Situated in the Wall Street area, this branch of the Whitney Museum opened in 1973. It was initiated by the Education Department as a laboratory in which Helena Rubinstein Fellows in the Independent Study Program implemented ideas for exhibitions and performance series. For 18 years, the downtown branch, originally at 55 Water Street, then in a former police precinct at Old Slip, and for a time at Federal Hall National Memorial, 26 Wall Street, and since 1988 at Two Federal Reserve Plaza, has presented wide-ranging exhibitions and programs free to the public.

The Whitney Museum of American Art, Downtown at Federal Reserve Plaza, is funded by a partnership of Park Tower Realty and IBM, the developers of Federal Reserve Plaza. The Museum is located on the lower concourse level at Two Federal Reserve Plaza, 33 Maiden Lane at Nassau Street. It is open Monday through Friday from 11:00 to 6:00.

Whitney Museum of American Art at Champion

The first suburban location of the Whitney Museum opened in 1981 in the headquarters of Champion International Corporation in Stamford, Connecticut. Currently celebrating its 10th Anniversary, the Whitney Museum at Champion has served over 300,000 visitors with more than 50 exhibitions, as well as lectures, educational outreach programs, concerts, and performances during the last decade.

The Whitney Museum of American Art at Champion is funded by Champion International Corporation. Located at the corner of Atlantic Street and Tresser Boulevard in downtown Stamford, the Museum is open Tuesday through Saturday from 11:00 to 5:00.

Whitney Museum of American Art at Philip Morris

This branch, which opened in 1983, is located across from Grand Central Terminal. It contains a large public Sculpture Court where works are placed in a court-yard setting and an adjacent gallery for changing exhibitions. The Whitney Museum at Philip Morris also provides a unique forum for performing artists through its "Performance on 42nd" series. This highly acclaimed series has presented 90 performances ranging from concerts by leading composers/musicians to programs devoted to New American Storytelling.

The Whitney Museum of American Art at Philip Morris is funded by Philip Morris Companies Inc. Located at Park Avenue and 42nd Street, the public Sculpture Court is open Monday through Saturday from 7:30 am to 9:30 pm; Sunday and holidays from 11:00 to 7:00. The gallery is open Monday through Saturday from 11:00 to 6:00; Thursday until 7:30.

Whitney Museum of American Art at Equitable Center

Opened in the Equitable Center's art complex in 1986, this branch provides an important mid-town location for the presentation of exhibitions that range from historical and contemporary shows organized for the exhibition center to traveling exhibitions that might not otherwise be shown in New York City. The exhibitions are supplemented by education and performance programs.

The Whitney Museum of American Art at Equitable Center is funded by The Equitable. Located at 787 Seventh Avenue at 52nd Street, the gallery is open Tuesday through Friday from 11:00 to 5:00, Thursday until 7:30, and Saturday from noon to 5:00.

